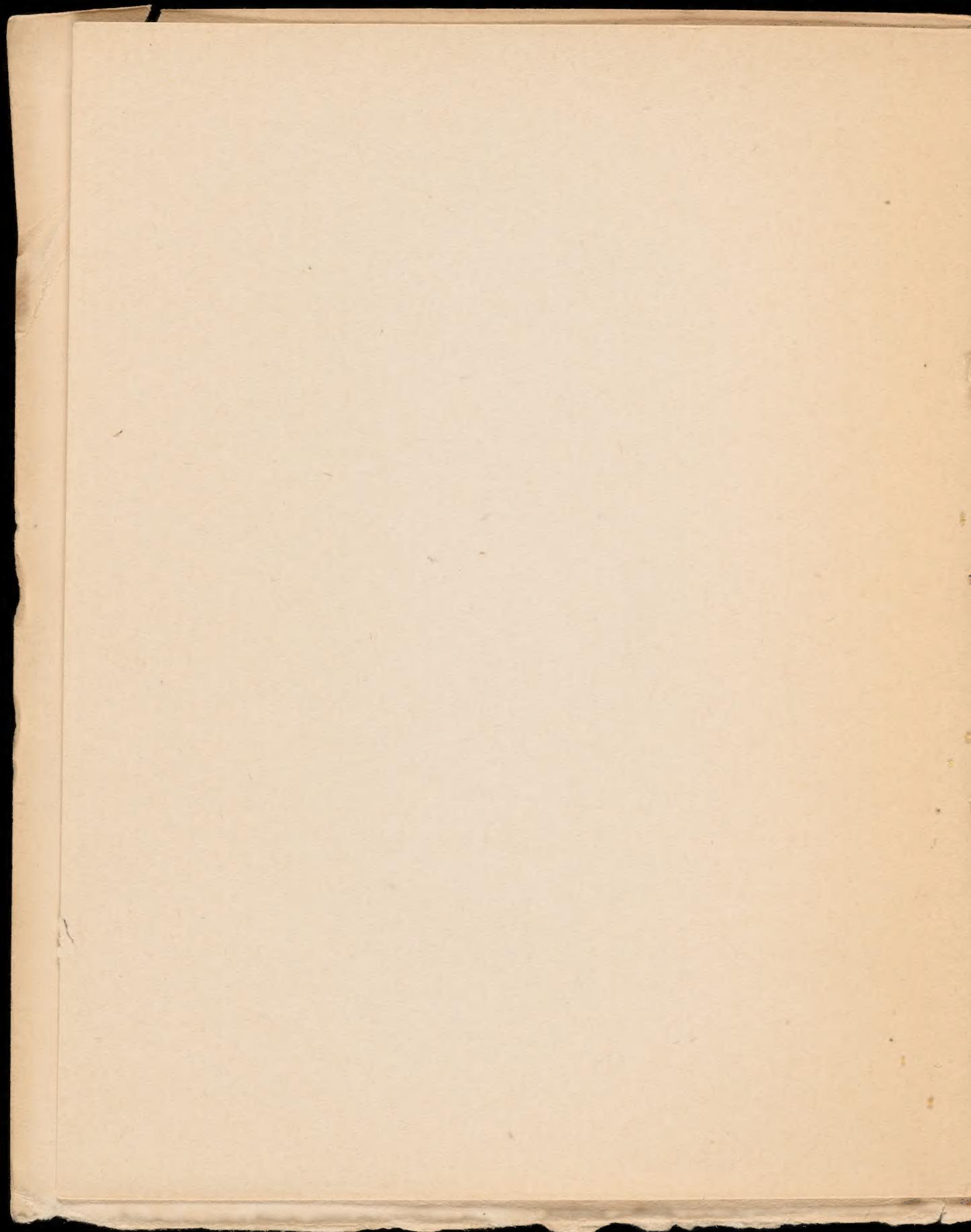
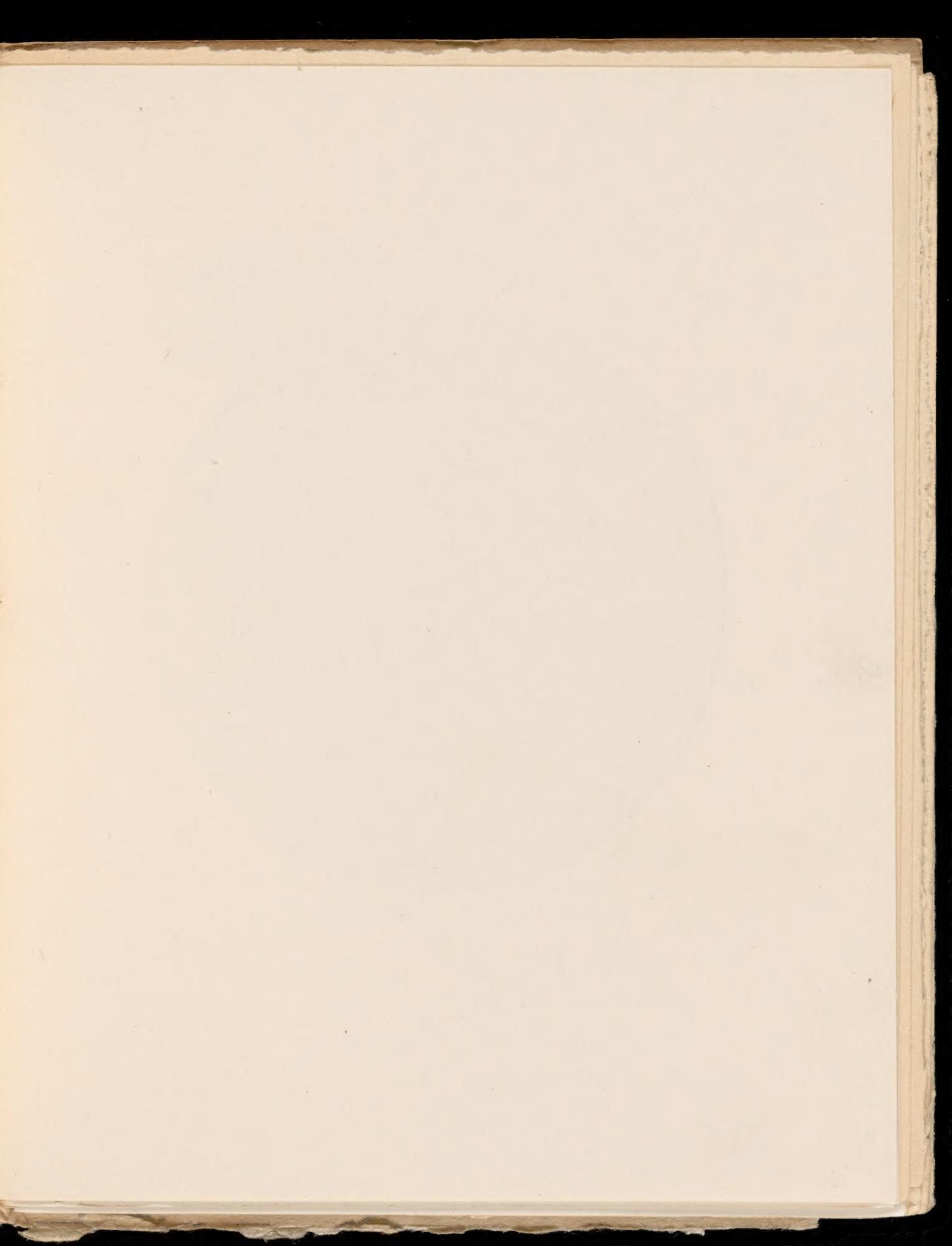


f 40 -







FREDERICK WILSON INVENTED POLISHED

*Cut*

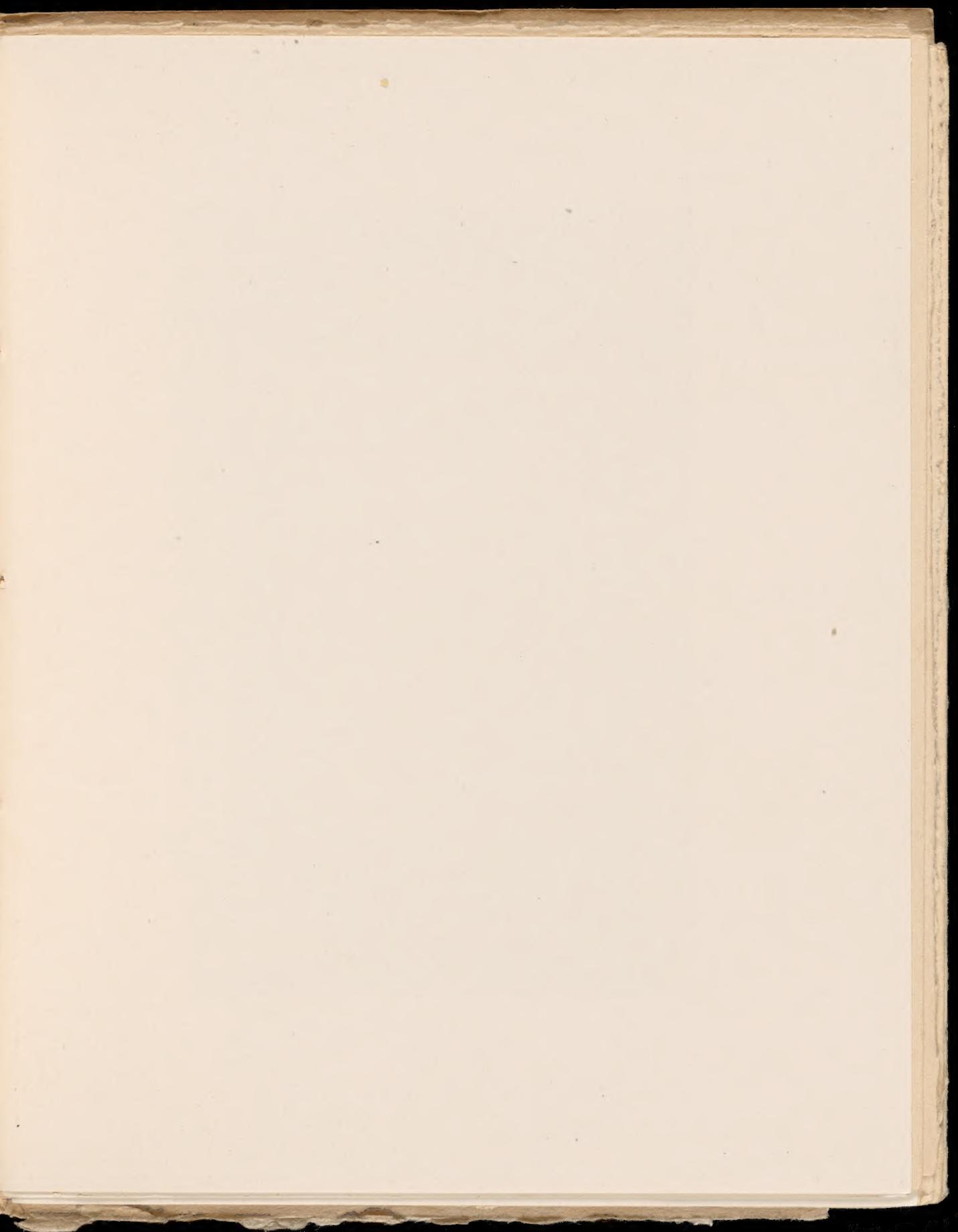


MEMORIAL TABLETS:  
ANCIENT AND MOD-  
ERN, HONORARY AND  
MORTUARY, IN BRONZE  
BRASS, MOSAIC AND MARBLE.

TIFFANY GLASS & DECORATING COMPANY,

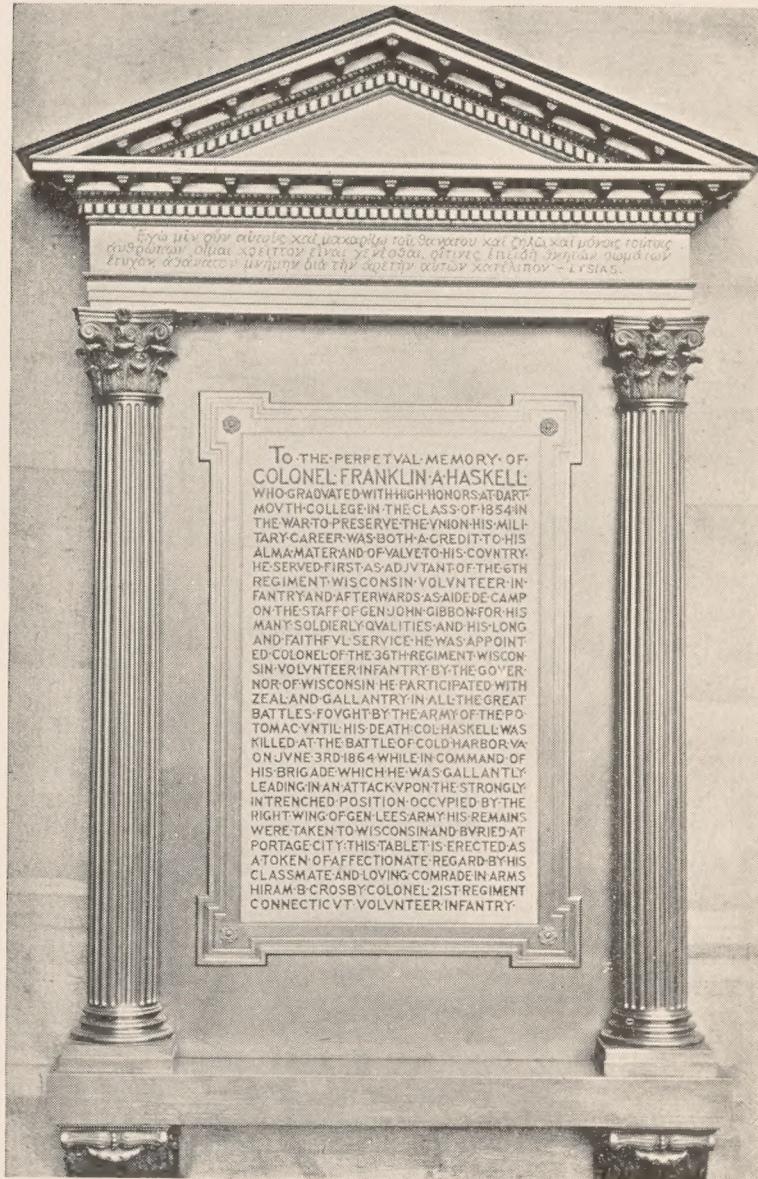
~~333~~ TO 341 FOURTH AVENUE,  
NEW YORK.

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BY  
TIFFANY GLASS & DECORATING COMPANY  
NEW YORK



Ἐγώ μὲν οὐκ εἰμι καὶ μαρτυρῶ τοὺς θεωρούς καὶ ἔρλους καὶ μόνος τοῖμος  
ταῦτα πάντα, οἷας καθέτου εἴησαν γένοσα, οἵτινες ἐπίσηδι θεῖαιν μαρτυρῶν  
τούτοις αἰσθαντο· αὐτῆμαν διὸ τὴν σεβαστὴν αὐτῶν κατετίθου· —LYSIAS.

TO THE PERPETUAL MEMORY OF  
COLONEL FRANKLIN A HASKELL  
WHO GRADUATED WITH HIGH HONORS AT DART-  
MOUTH COLLEGE IN THE CLASS OF 1854 IN  
THE WAR TO PRESERVE THE UNION HIS MILI-  
TARY CAREER WAS BOTH A CREDIT TO HIS  
ALMA MATER AND OF VALUE TO HIS COUNTRY.  
HE SERVED FIRST AS A JUVENANT OF THE 6TH  
REGIMENT WISCONSIN VOLUNTEER INFANTRY AND AFTERWARDS AS AIDE DE CAMP  
ON THE STAFF OF GEN JOHN GIBBON FOR HIS  
MAN'S SOLDIERLY QUALITIES AND HIS LONG  
AND FAITHFUL SERVICE HE WAS APPOINTED  
COLONEL OF THE 36TH REGIMENT WISCON-  
SIN VOLUNTEER INFANTRY BY THE GOVER-  
NOR OF WISCONSIN HE PARTICIPATED WITH  
ZEAL AND GALLANTRY IN ALL THE GREAT  
BATTLES FOUGHT BY THE ARMY OF THE PO-  
TOMAC UNTIL HIS DEATH COL HASKELL WAS  
KILLED AT THE BATTLE OF COLD HARBOR VA  
ON JUNE 3RD 1864 WHILE IN COMMAND OF  
HIS BRIGADE WHICH HE WAS GALLANTLY  
LEADING IN AN ATTACK UPON THE STRONGLY  
INTRENCHED POSITION OCCUPIED BY THE  
RIGHT WING OF GEN LEES ARMY HIS REMAINS  
WERE TAKEN TO WISCONSIN AND BURIED AT  
PORTAGE CITY THIS TABLET IS ERECTED AS  
A TOKEN OF AFFECTIONATE REGARD BY HIS  
CLASSMATE AND LOVING COMPANION IN ARMS  
HIRAM B CROSBY COLONEL 21ST REGIMENT  
CONNECTICUT VOLUNTEER INFANTRY



## MEMORIAL TABLETS.

It has been the habit of men from the remote past to inscribe upon rocks, or prepared stones, or walls of buildings, or to engrave in metal, or imprint upon some enduring material, or cast in bronze, words in memory of the great ones of earth, or of those they loved, or to commemorate some important event in the annals of war, of government, of knowledge, or to perpetuate a decree or a code of law.

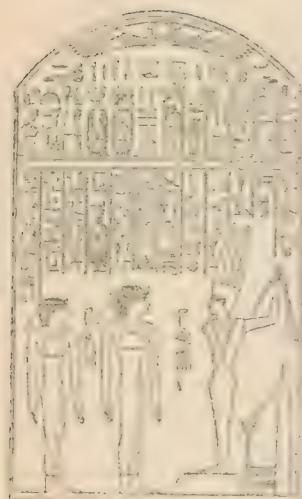
Through this abiding practice the manners and customs of many ancient people, even the very thoughts of their hearts, have been preserved for our study and meditation, and in this way it has proven to be a help to history, a link in the

chain that binds the present to the past, and is designed to continue to future ages the memories so recorded.

A memorial not only serves a good purpose in thus perpetuating facts for the use of posterity: the name, the age, the merits, the dignities, the praises of body and mind, the good and bad fortune of the memorialized, but is often a comfort and a solace to the living, and a reminder to the reader that time is fleeting and that eternity approaches apace.

The abundance or dearth of memorial inscriptions among a people depends upon their religious tendencies, natural environments, and race characteristics.

The Nile valley is rich in monuments, *æternæ memoriæ*, of its former inhabitants, because their religion forced them to provide a lasting dwelling-place for the body of the dead, which they at-



P. C. 2123



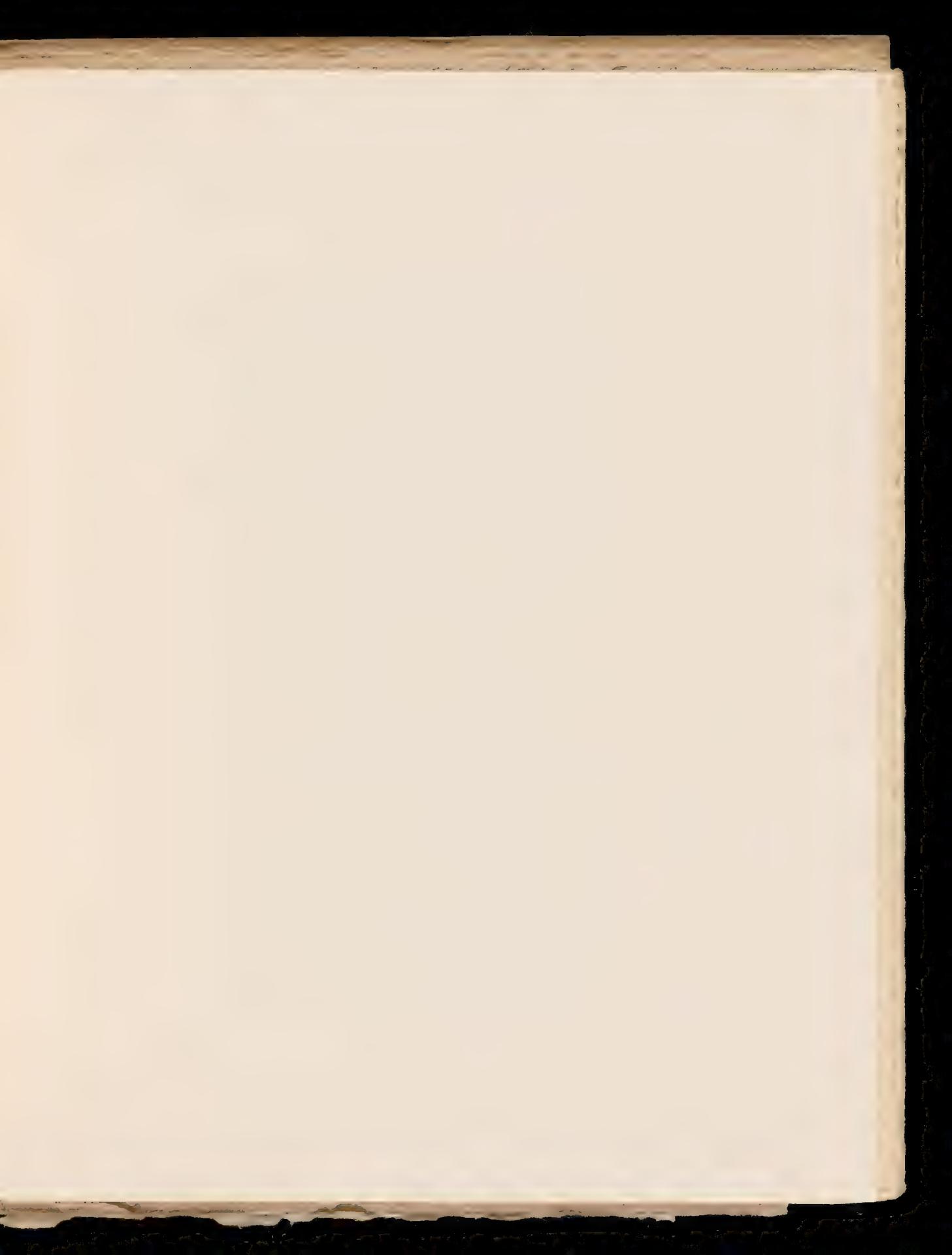


tempted to keep incorruptible, and for the double—the soul that death set free, but which, like a shadow, accompanies the body, and is its companion in the tomb. Hence, the Egyptians, fearing the living might forget to do this for them, erected their own tombs, and inscribed their memorials on tablets, or steles, or the walls of the tomb: hieroglyphic inscriptions telling who they were, recounting their deeds of prowess, and enumerating their possessions.

In Mesopotamia the belief, and consequently the practice, was different; nevertheless, the few funerary inscriptions which have come down to us are marked by deep religious thought, and make plain that the Chaldæans and Assyrians, like the rest of men, endeavored to preserve memories from decay. In Syria, among the Phœnicians, the

memorial inscriptions were in keeping with the gross materialism and trade proclivities of the race. Their "brevity provokes rather than satisfies curiosity," as they give little information in addition to the bare name and title of the deceased. There is never a word of endearment or of hope, for their religion was a "selfish positivism"—a kind of bargain between themselves and the gods, with the advantage all on the side of the Phœnicians. On the other hand, among the Jews, their neighbors and owning the same blood, it was all the other way; their steles or memorials show forth an intense religious sentiment, a fervid love of God, and a desire to follow the dead with prayers beyond the portals of the tomb. Among the contemporaneous nations of Syria, such as the Phrygians and others, the memorials largely con-

BASIAEΩΣΕΛΘΩΤΟΣΣΕΛΕΦΑΝΤΙΑΝΚΑΜΑΝΧ  
ΑΡΑΤΑΕΓΔΑΥΑΝΤΩΙΣΡΗΑΜΜΑΤΙΧΩΤΟΙΩΡΟΚΙΟ;  
ΕΠΛΕΩΝΗΑΩΝΔΕΚΙΟΣΚΑΤΥΡΕΩΕΙΨΙΩΠΤΑΜΟ;  
ΑΝΙΕΔΑΟΦΩΣΩΣΒΕΠΩΑΣΙΜΤΩΑΙΓΥΠΤΙΟΣΦΕΩΝΑ;  
ΕΓΩΑΦΕΔΑΜΕΑΩΝΩΑΙΔΩΡΙΧΩΚΑΙΠΕΛΒΩΡΟΙΩΝΑΜΟ





THIS IMAGE AUTHORIZED BY THE LIBRARY

sisted of imprecations against those who should impiously "presume to disturb the sacred repose of the dead." The Persian memorials, generally incised in stone, colored or gilded, were mostly honorary, often self-laudatory, even where they were sepulchral, as, for example, the one on the tomb of Darius, at Naksh-i-Rustem:

IF YOU REFLECT HOW GREAT IS THE  
NUMBER OF COUNTRIES KING  
DARIUS HAS HAD UNDER HIS SWAY,  
AND REPEAT IT, LOOK AT THE IMAGE  
OF THOSE WHO CARRY MY THRONE  
AND YOU WILL UNDERSTAND IT. THEN  
YOU WILL KNOW THAT THE SPEAR  
OF A PERSIAN MAN WENT AFAR ;  
THEN YOU WILL KNOW THAT THE  
PERSIAN MAN HAS FOUGHT BATTLES  
AT GREAT DISTANCES FROM PERSIA, ETC.

But among all the ancients the Greeks brought the art of epigraphy to the greatest perfection. As soon as



SECOND CENTURY B. C.

they became a settled people they not only erected houses for the living, but also tombs for the dead and shrines to the gods, and from these vast numbers of inscribed tablets and inscriptions have come down to us, upon which the donors have left records of the life and acts of the memorialized. Their merit consists in their simplicity, together with beauty of diction in union with conciseness. Many of them were composed by men of note, authors like Simonides, who became famous as an epitaphian, and founded a school of epitaphic poetry. Yet there is something dreary and disheartening in their memorials, they are so taken up with the perishable glories of the world that there is not one word about a better life or a love that follows the soul to a happy reunion beyond the grave,





although once in a while there is an effort made to express the love borne by the survivor for the deceased, as in the following Roman inscription:

ALTHOUGH A HARD LOT HAS TAKEN  
AWAY MY HUSBAND'S LIFE, YET, SO  
LONG AS THIS INSCRIPTION SHALL  
LAST, THE MEMORY OF HIS PRAISE  
AND GLORY SHALL REMAIN FOREVER.  
AURELIA SABINA TO MY DEAREST,  
SWEETEST, MOST AFFECTIONATE,  
AND INCOMPARABLE HUSBAND, ETC., ETC.

The custom of memorializing distinguished living personages was of Greek origin and came in vogue among the Romans toward the close of 300 B. C. :

CLAUDIA ANTONIA TATIANA,  
THE EXCELLENT COUSIN OF  
CLAUDIUS DIOGENES AND ATTALUS,  
THE SENATORS, BEING A  
DISTINGUISHED BENEFACTRESS  
TO THE CITY, AS WERE HER  
ANCESTORS.

+  
+ΟΙΚΟΣ ΑΙΩΝΙΟΣ  
ΑΓΑΘΩΝΟΣ ΑΝΑ  
ΩΝ ΚΑΙ ΕΥΦΗΜΙΑΣ  
ΕΝ ΔΥCI ΘΗΚΑΙC  
ΙΔΙΑ ΕΚΑΣΤΩ ΗΜΩΝ  
ΕΙ ΔΕ ΤΙC ΤΩΝ ΙΔΙΩΝ  
ΕΙ ΕΤΕΡΟC ΤΙC ΤΟ (Λ)  
ΜΗCH ΣΩΜΑ ΚΑΤΑ  
ΘΕCΘΑΙ EN ΤΑVΘΑ  
ΠΑΡΕΞ ΤΩΝ ΔVO  
ΗΜΩΝ ΛΟΓΟΝ Δω  
Η ΤW ΘEW KAI A  
ΝΑΘΕΜΑ ΗTΩ  
ΜΑΡΑΝΑΘΑΝ  
+

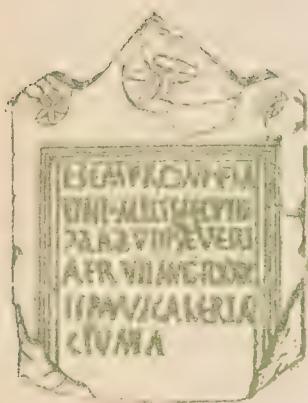
THE SENATE AND THE PEOPLE  
HONOR SOCRATES, THE SON  
OF THEOPHRASTUS, WHO IS  
AN HONORABLE AND GOOD MAN.

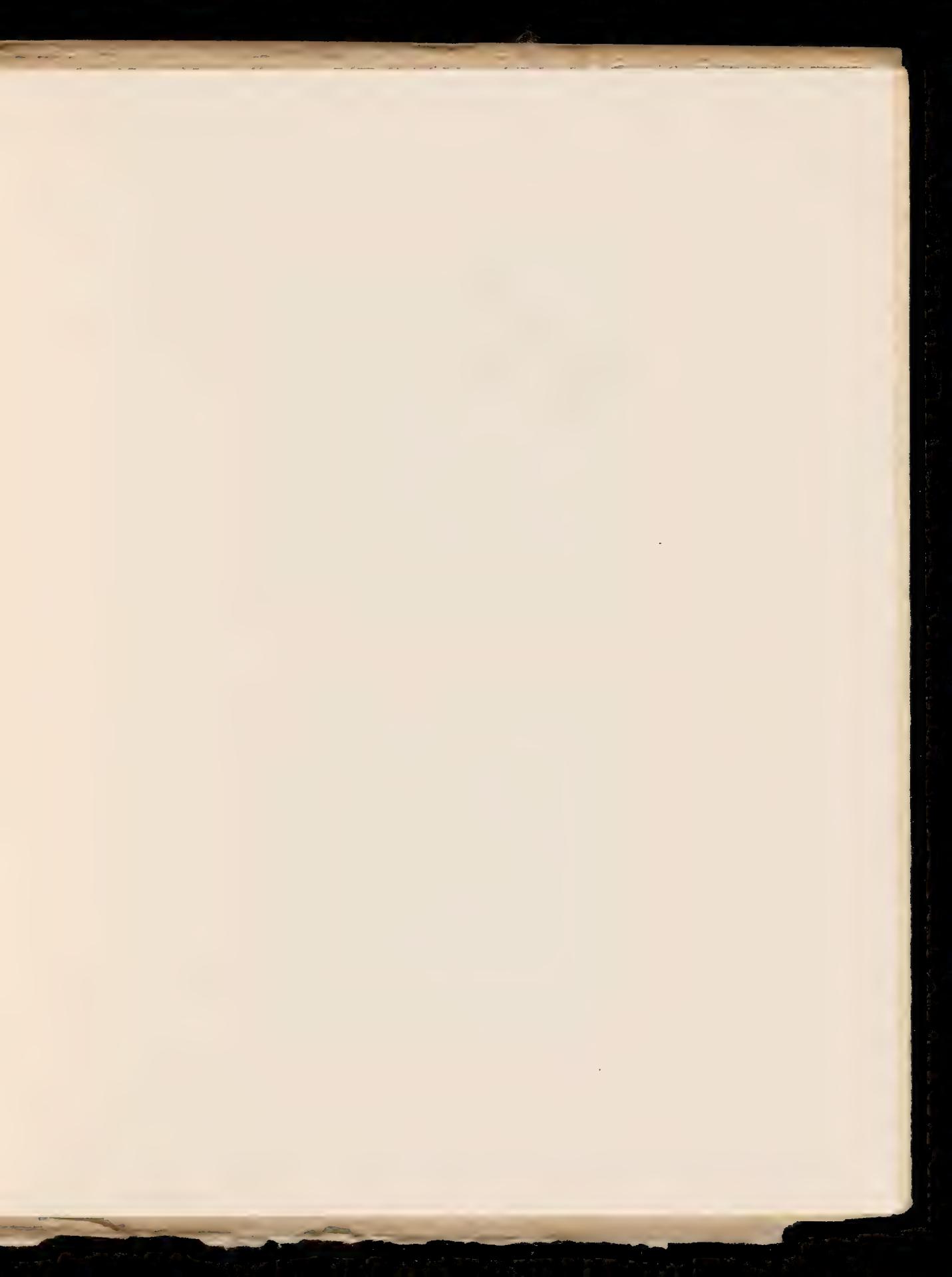
TIBERIA JULIA ANTONIA LETOIS,  
A MOTHER AND AUNT OF SENATORS,  
ERECTS THIS IN HONOR OF  
PUBLIUS ÆLIUS HILARIANUS,  
HER SWEETEST SON.

The above are in Greek, cut in white marble, and were erected in the city of Aphrodisias.

Among the Romans a memorial was little more than a catalogue of worldly honors, family connections, vain regrets, words of eternal farewell, and expressions of disappointment—often enigmatical, inane, trifling, and sensual, and sometimes there was as much said in praise of the person setting up the tablet as the one remembered.

When the Christians first employed memorials they were similar to those of







the pagan, distinguished from them “not so much in what they say as in what they do not say:” dedications to the Dii Manes, allusions to the family, birth, social rank of the dead, imprecation against those who might be tempted to profane the tomb are omitted, and seldom is there recorded more than one of the names of the deceased.

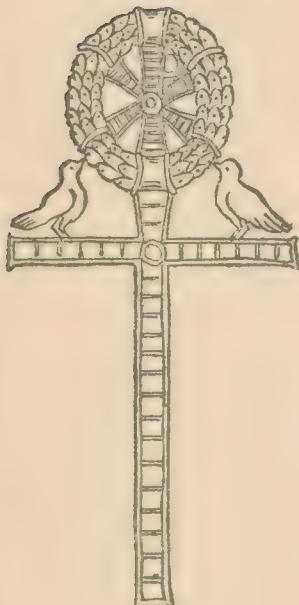
To the Christians death was the door to life: the true life, for then *this corruptible shall have put on incorruption, and this mortal shall have put on immortality*—and then the memory of the just is blessed—and the righteous shall be in everlasting remembrance.

“Offer sacrifice to the gods,” said the heathen magistrate to Julius the Martyr, “and you shall live with us.” The reply of the Christian was: “To live with you would be to die, but when I shall

II



A. D. 152.



have died, then I live.” The magistrate retorted: “ You are determined then to die and not to live.” And the martyr answered: “ I choose to die temporarily that I may live eternally.”

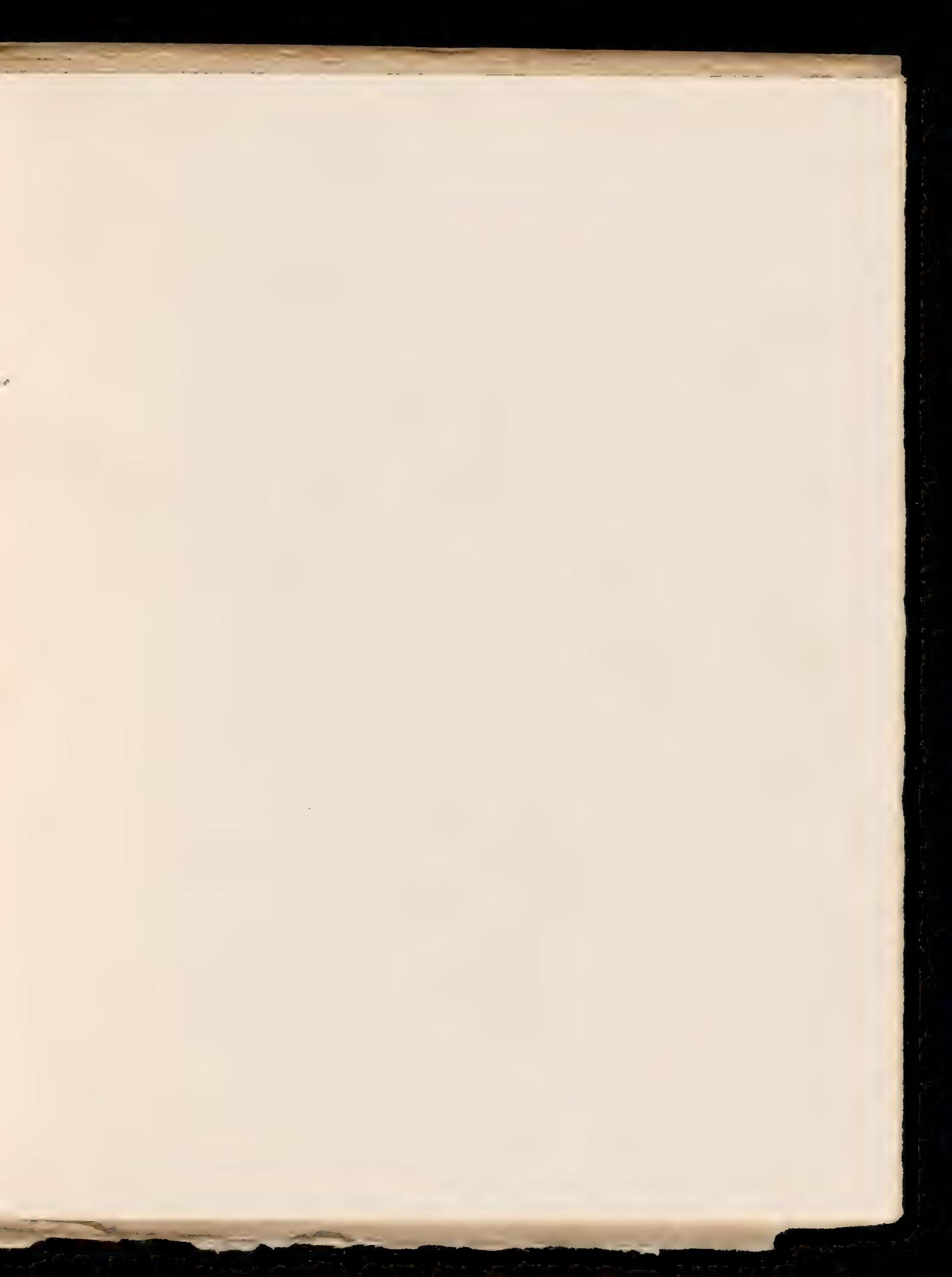
It is easy to understand that the memorial tablets and inscriptions of a people feeling in this way and believing that the hidden life and immortality of the soul were alone worthy of the name of life, should bear witness to their faith, as the following from the Cemetery of Thraso will show:

PRIMA, THOU LIVEST IN THE GLORY OF GOD,  
AND IN THE PEACE OF THE LORD JESUS  
CHRIST.

Or this of the second century, from the Cemetery of S. Callixtus:

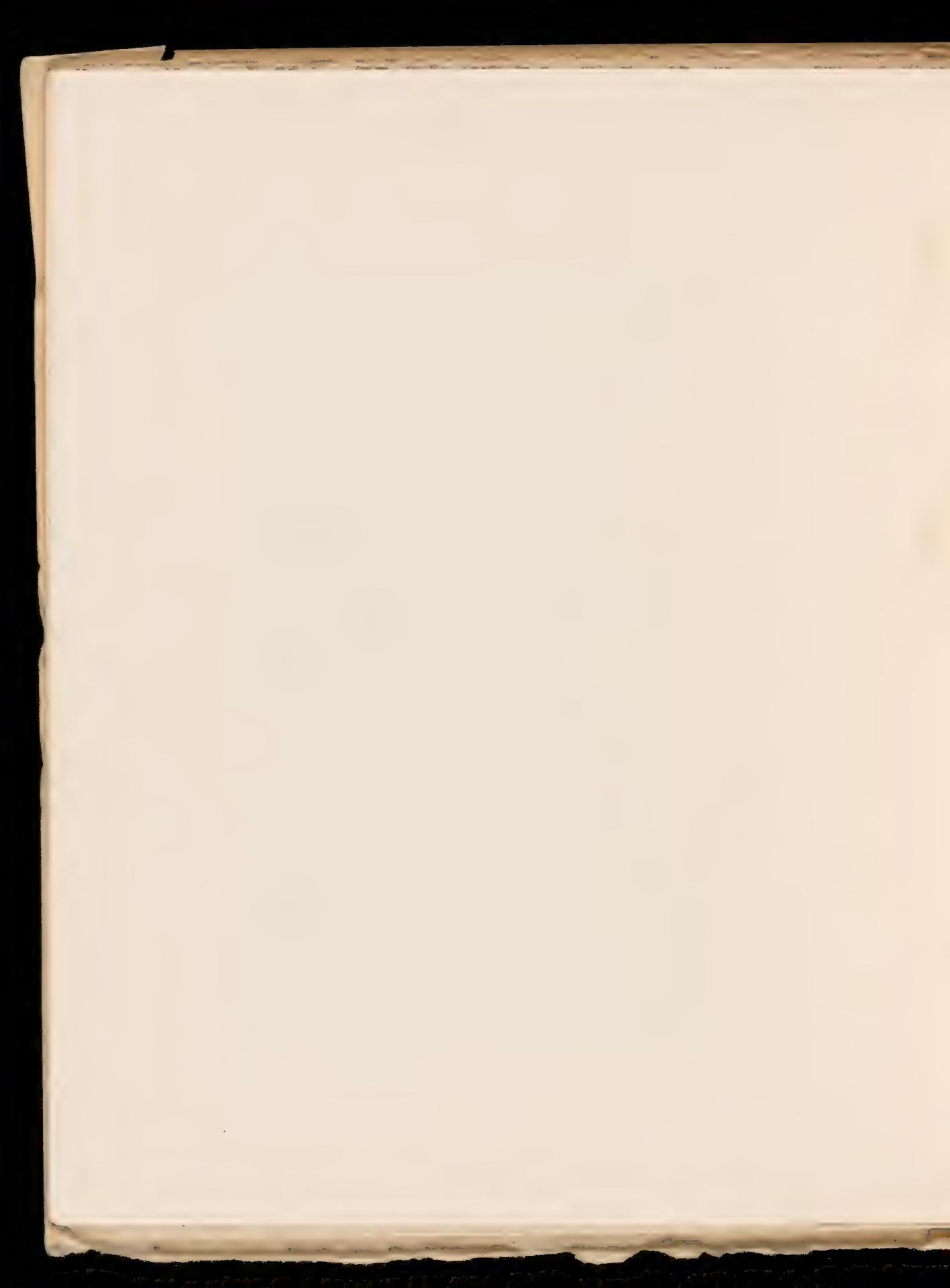
SWEET FAUSTINA, MAYEST THOU LIVE IN GOD.

Or this very early one, found near the Via Latina:









THE FLESH OF EVARESTA IS  
HERE, BUT HER SOUL, RENEWED BY THE  
SPIRIT OF CHRIST, AND HAVING  
RECEIVED AN ANGELICAL BODY, HAS  
BEEN TAKEN UP INTO THE  
HEAVENLY KINGDOM OF CHRIST  
WITH THE SAINTS.



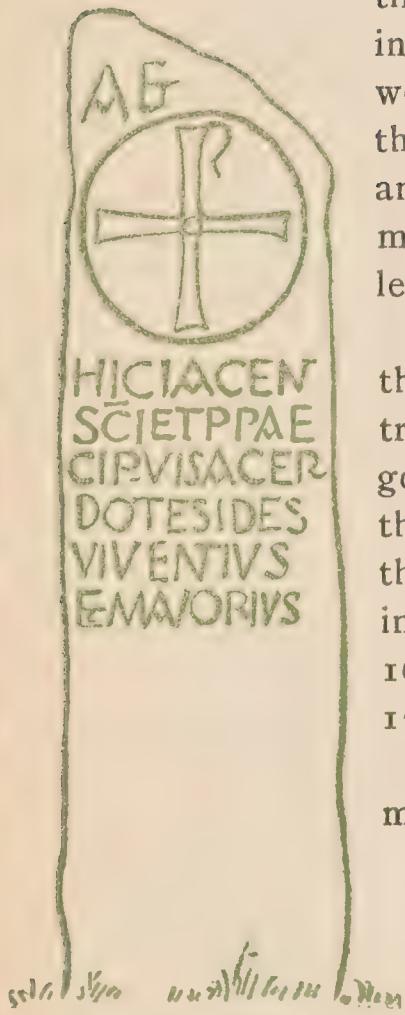
Besides lettered inscriptions the primitive Christians employed in their memorials a number of images and signs, such as star-crosses, anchors, palms, and monograms—secret marks and symbols which were peculiar to themselves and pointed to some tenet of the faith—speaking to the initiated, and dumb to the pagan.

The forms and expressions they used appeared with little or no variation upon all memorials, in all parts of Christendom, down to the Middle Ages, when they became more lengthy by giving fuller expositions of doctrine and detailed records of the deceased.

England is particularly rich in these mediæval memorials, and this in spite of the fact that thousands perished at the time of the dissolution of religious houses in the reign of King Henry VIII., or were destroyed by the Commissioners of the Crown under Edward VI., Elizabeth, and during the great Rebellion, and the many that have disappeared through neglect.

At first the English used exclusively the Latin language and characters, introducing the Norman-French and Langobardic letters in the 13th century, and their own language, in black letter, at the beginning of the 15th century, returning to the Latin text at the end of the 16th century, and Roman capitals in the 17th century.

Before the change of religion the memorials were marked by great simplicity



SIXTH CENTURY.

IHC

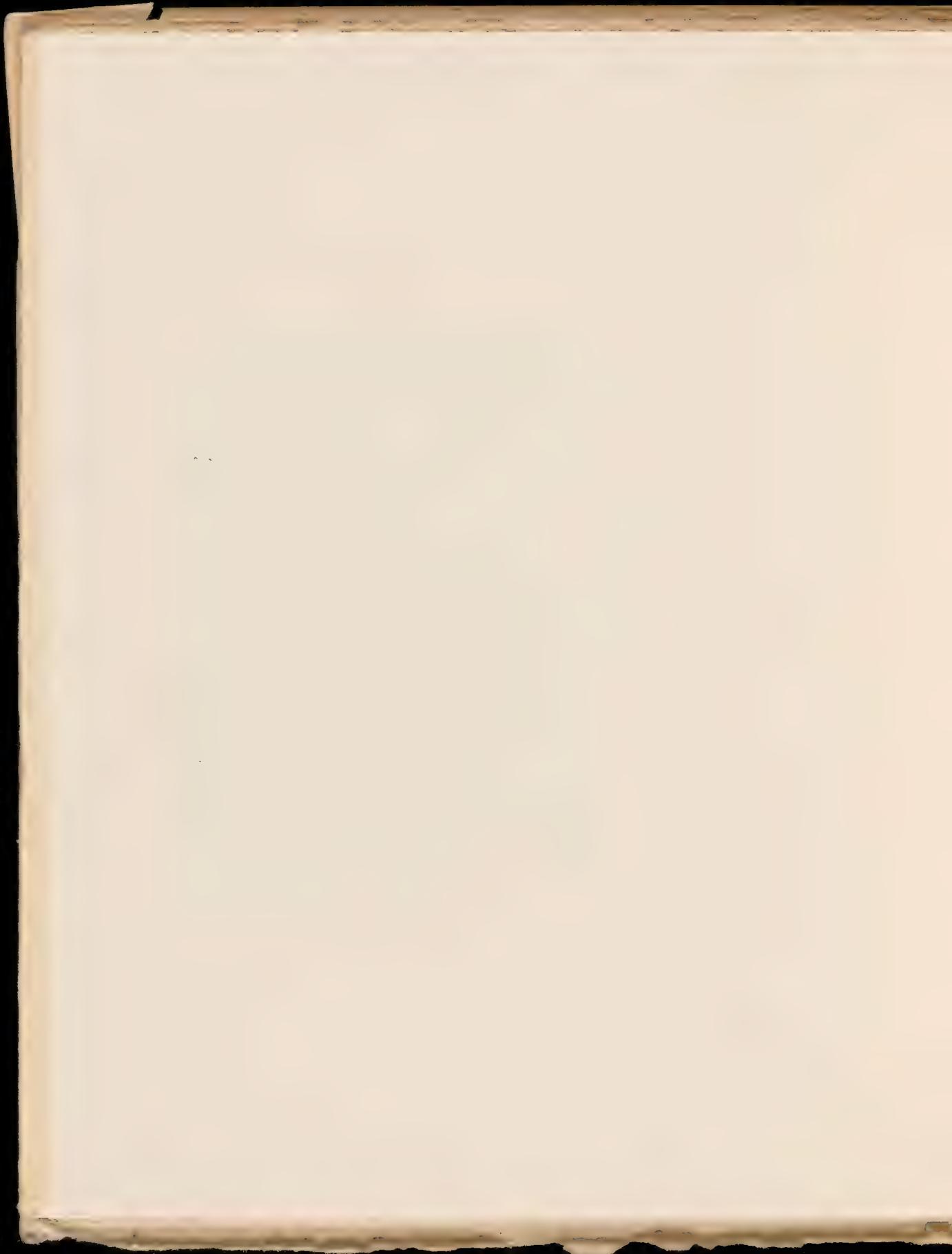
This Free Church of  
Saint Martin-in-the-Fields  
was erected  
A.D. 1888  
by  
Henry Howard Houston  
October 3 1820 June 21 1895

If any man serve me let him follow me and  
where I am there shall also my servant be;  
if any man serve me him will my father  
honour \*\*\*\*\*

XPC

And presented by him  
to the Parish  
A.D. 1895  
In memory of  
his beloved daughter in law  
Edith Atlee Corlies Houston  
November 30 1864 April 16 1895

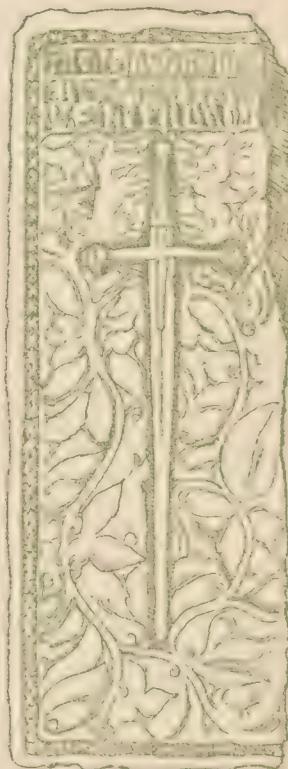
The King shall \*\*\* say unto them \*\*\*  
Inasmuch as ye have done it unto one of  
the least of these my brethren ye have  
done it unto me. \*\*\*\*\*



and deep piety, but after the new learning came in vogue they were often marred by "fulsome flatteries of the deceased" or by bad verses and silly puns.

Among the English memorials there are none more interesting than the one in black marble, although imperfect, at Lewes, in Sussex, erected to the memory of William the Conqueror's daughter, Gundrada—the wife of the first Earl de Warenne; it consists of two rich and beautiful arabesque ornamented panels, separated by and framed in a Latin inscription, which may be translated as follows:

GUNDRADA, THE DESCENDANT OF DUKES,  
THE ORNAMENT OF HER AGE, A NOBLE  
BRANCH, BROUGHT INTO THE CHURCHES  
OF ENGLAND THE NOBLE BALM OF  
HER VIRTUES. O MARTYR . . . TO  
THE POOR SHE WAS (A MARTHA) : FOR  
HER PIETY A MARY. HER MARTHA'S  
PART IS DEAD : HER MARY'S BETTER PART



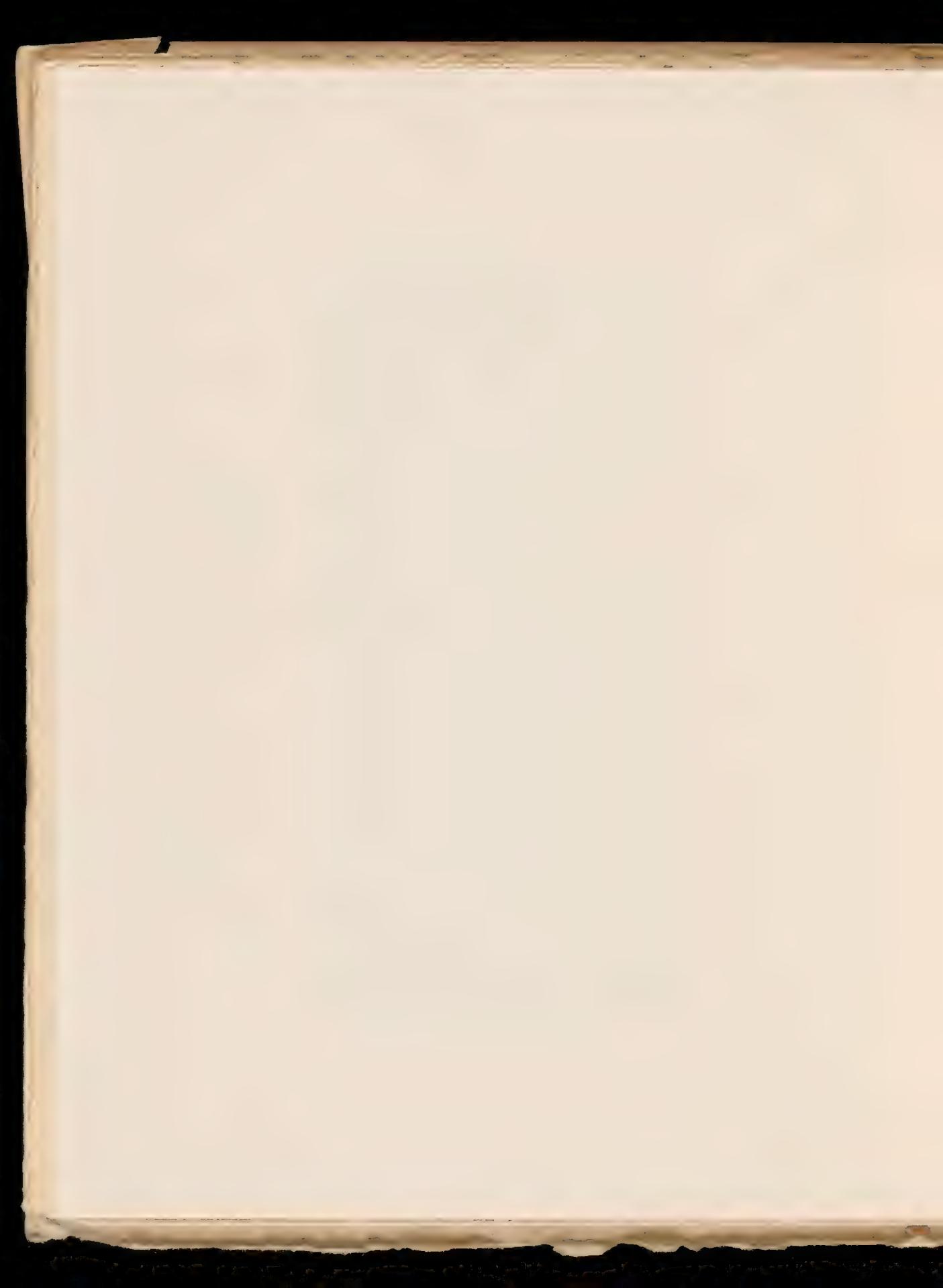
SURVIVES. O HOLY PANCRAS, WITNESS  
OF (HER) PIETY AND JUSTICE, RECEIVE  
MERCIFULLY A MOTHER WHO MAKES  
THEE HER HEIR. THE SIXTH OF THE CALENDAR  
OF JUNE, A HOSTILE DAY, SHIVERED THE  
ALABASTER OF HER FLESH.

The balance of the inscription is lost, "but there can be no doubt that, when perfect, it contained some allusion to the soul, as the precious ointment contained in the alabaster box of her body." This memorial was erected in 1250, and probably took the place of an earlier one, as Gundrada died May 27, 1085.

It has been shown conclusively by the foregoing that the putting up of memorial tablets is a custom to be followed, not only on account of its intrinsic historical value, but because it is a most appropriate way to remember the dead, where permanency is desired; moreover, it is a worthy and an abiding practice, univer-







sally upheld by antiquity, and indorsed by Christianity irrespective of denominational differences.

The question may be asked, of what material should a memorial tablet be constructed? The answer largely depends upon the environment of the tablet. Stone, marble, bronze, brass, and mosaic, all have their place or may be used in combination with one another, provided they are in harmony artistically and architecturally with their surroundings. The accompanying cuts will give the reader a very good idea of the durable materials that may be used and the effects obtainable.

Of all forms of memorials the tablet is by far the least expensive, more especially where permanence is desired in union with good taste.

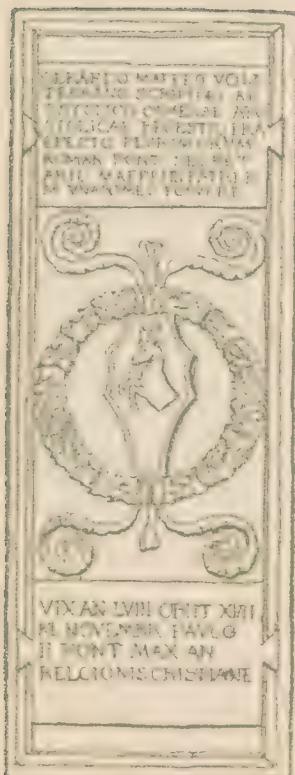


A. D. 1340.

The Tiffany Glass & Decorating Company invite correspondence with all those contemplating the erection of memorials.

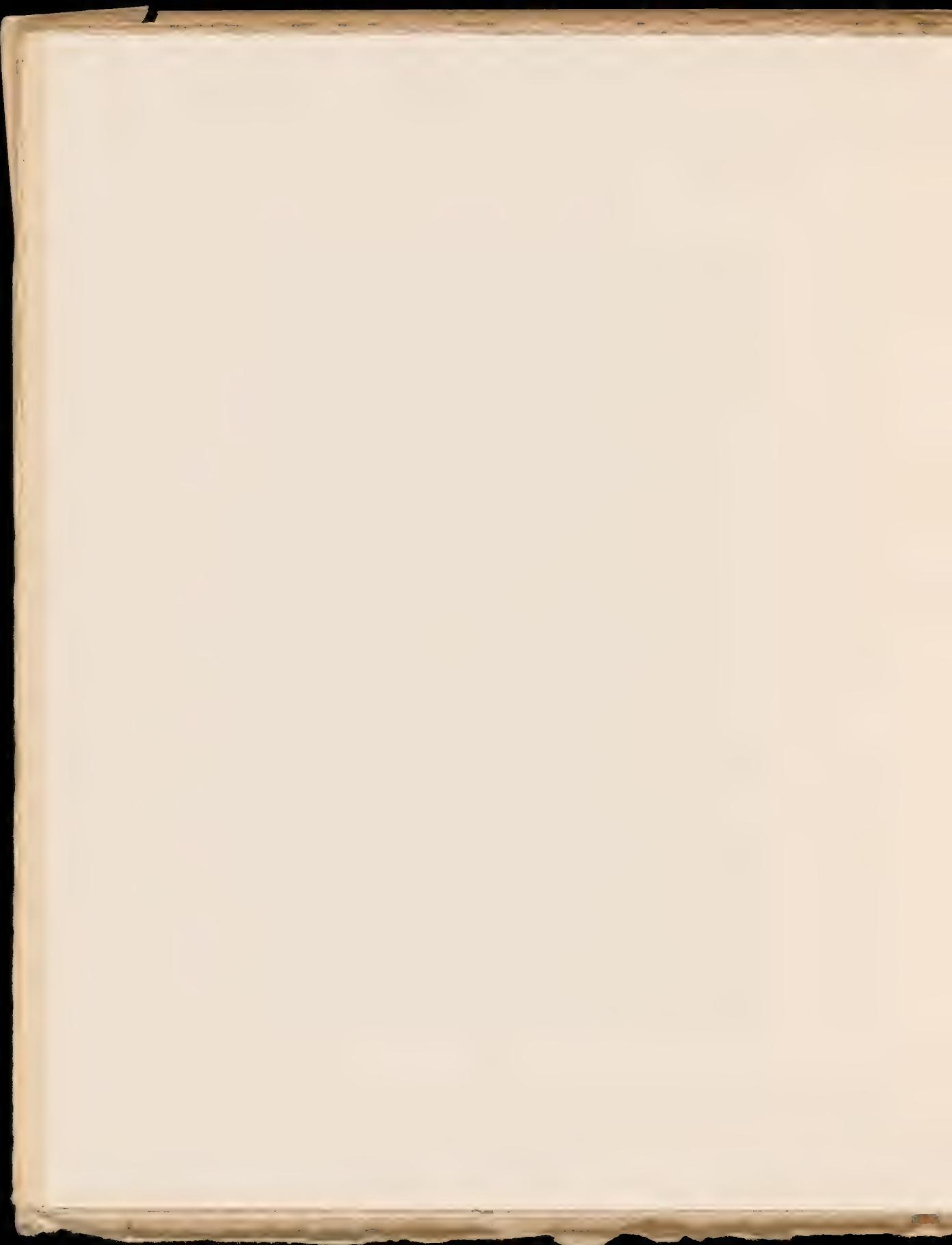
\* \* \* \* \*

A FEW OF THE MORE COMMON  
ABBREVIATIONS SOMETIMES  
USED IN MEMORIAL TABLETS.



- A. ω. *I am ALPHA and OMEGA, the first and the last.—Rev. I, II.*
- A.M.D.G. AD MAJOREM DEI GLORIAM.  
*To the greater glory of God.*
- A.Q.T.C. ANIMA QUIESCAT IN CHRISTO.  
*May his (or her) soul rest in Christ.*
- A.R.T.M. ANIMA REQUIESCAT IN MANU DEI.  
*May his soul rest in the hand of God.*
- B.M. BONÆ MEMORIAE.  
*Of good memory.*

IN MEMORY OF  
REV WILLIAM HOGARTH LTD  
FIRST PASTOR OF THIS CHURCH  
INSTALLED IN WINTER 1813.  
RETIRED NOVEMBER 7<sup>TH</sup> 1836.  
DIED APRIL 1<sup>ST</sup> 1857.



BVS. V.	BONUS VIR. <i>A good man.</i>
C.C.	CARISSIMA CONJUX. <i>Dearest spouse.</i>
CH.	CHRISTUS. <i>Christ.</i>
C.H.L.S.E.	CORPUS HOC LOCO SEPUL- TUM EST. <i>The body is buried here.</i>
DE.	DEUM. <i>God.</i>
DIAC.	DIACONUS. <i>Deacon.</i>
DMS.	DOMINUS. <i>Lord.</i>
Do.	DEO. <i>With God.</i>
EPC. EPVS.	EPISCOPUS. <i>Bishop.</i>
FF.	FILII—FRATRES. <i>Sons—brothers.</i>
H.A.C.	AVE ANIMA CARISSIMA. <i>Hail dearest soul.</i>

I.D.N.	IN DEI NOMINE. <i>In the name of God.</i>
I.H.	HIC JACET. <i>Here lies.</i>
Ihu-IH.	<i>Ιησούς</i> <i>Jesus.</i>
IHS-IHC.	<i>ΙΗΣΟΥΣ—ΙΗΚΟΥΣ.</i> <i>Jesus.</i>
I.H.S.	IESUS HOMINUM SALVATOR. <i>Jesus the Saviour of men.</i>
IC.	<i>ΙΗΣΟΥΣ.</i> <i>Jesus.</i>
I.X.	<i>ΙΗΣΟΥΣ ΧΡΙΣΤΟΣ.</i> <i>Jesus Christ.</i>
IN.X.	IN CHRISTO. <i>In Christ.</i>
M.	MEMORIA. <i>In memory.</i>
MA-MAR.	MARTYR. <i>Martyr.</i>
M.B.	MEMORIÆ BONÆ. <i>Of good memory.</i>

IN GRAVEYARD LONING MEMORY OF

NATHANIEL DEERING  
BORN JANUARY 29, 1736  
DIED SEPTEMBER 14, 1795  
AND  
DORCAS MILK

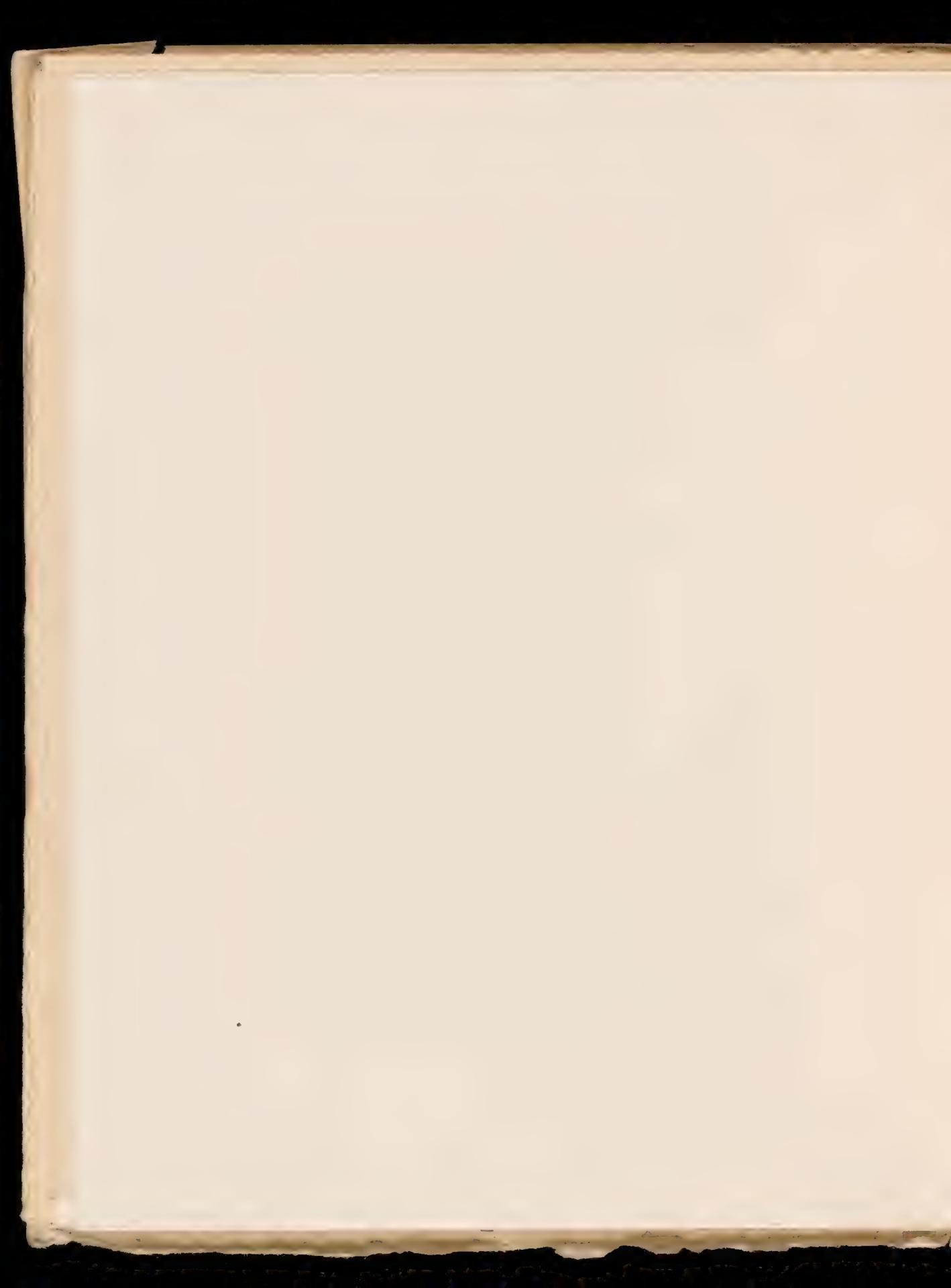
HIS WIFE  
BORN FEBRUARY 18, 1746  
DIED APRIL 26, 1826

JAMES DELRING  
BORN AUGUST 23, 1766  
DIED SEPTEMBER 21, 1850  
AND  
ALMIRA ILSLEY

HIS WIFE  
BORN OCTOBER 15, 1766  
DIED APRIL 25, 1855

ROTHAMPTON,  
BORN JUNE 25, 1780  
DIED MAY 1, 1851  
AND  
ANNA MARGARET HOWELL  
HIS WIFE  
BORN NOVEMBER 5, 1805  
DIED NOVEMBER 7, 1887

ALL FRIENDS OF THIS PARISH.



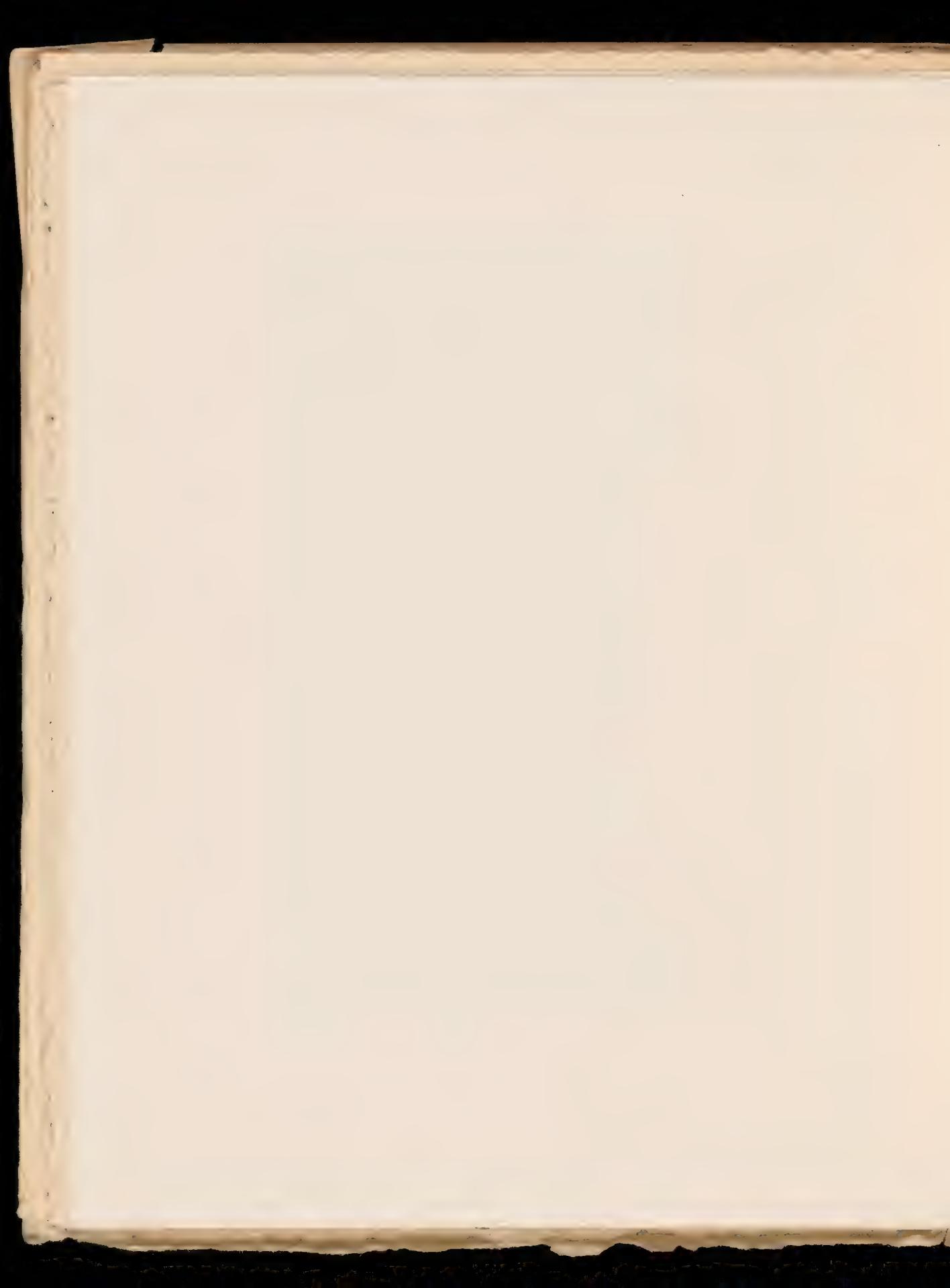
OB.	OBIIT. <i>He or she died.</i>
OB.IN.XPO.OBIIT CHRISTO.	<i>He or she died in Christ.</i>
P.	PAX. <i>Peace.</i>
PA.	PATER. <i>Father.</i>
PONT.	PONTIFIX. <i>Pontiff.</i>
PR.	PRESBYTER. <i>Priest.</i>
Q.I.P.	QUIESCAT IN PACE. <i>May he or she rest in peace.</i>
R.I.P.A.	REQUIESCAS IN PACE ANIMA. <i>May thy soul rest in peace.</i>
SAC.	SACERDOS. <i>Priest or clergyman.</i>
S.—SC.	SANCTUS. <i>Saint—Holy.</i>
V.	VITA—VIVUS. <i>Life—Living.</i>

X.	<i>Xριστος.</i> <i>Christ.</i>
XC. - XPC. - XPS. }	<i>XPICTOC.</i> <i>Christ.</i>
Z.	<i>ZESU (FOR JESU).</i> <i>With Jesus.</i>



TENTH CENTURY

IN LOVING MEMORY  
OF  
WILLIAM LITTLE CHASE  
1804 = 1875  
AND  
SALLY MINOT CHASE  
1809 = 1893



· TIFFANY · CLASS · & · DECORATING · COMPANY ·  
· FURNISHERS · & · GLASS · WORKERS · DOMESTIC · & · ECCLESIASTICAL ·  
· DECORATIONS ·  · MEMORIALS ·  
· 333 TO 341 FOURTH AVENUE · NEW YORK ·

The Company embrace in their line of work all forms and materials that are used in the decorative arts, and so large is the field covered and so excellent is their work, that they received at the Columbian Exposition, at Chicago, fifty-four separate and distinct awards, the largest number granted to any single exhibitor.

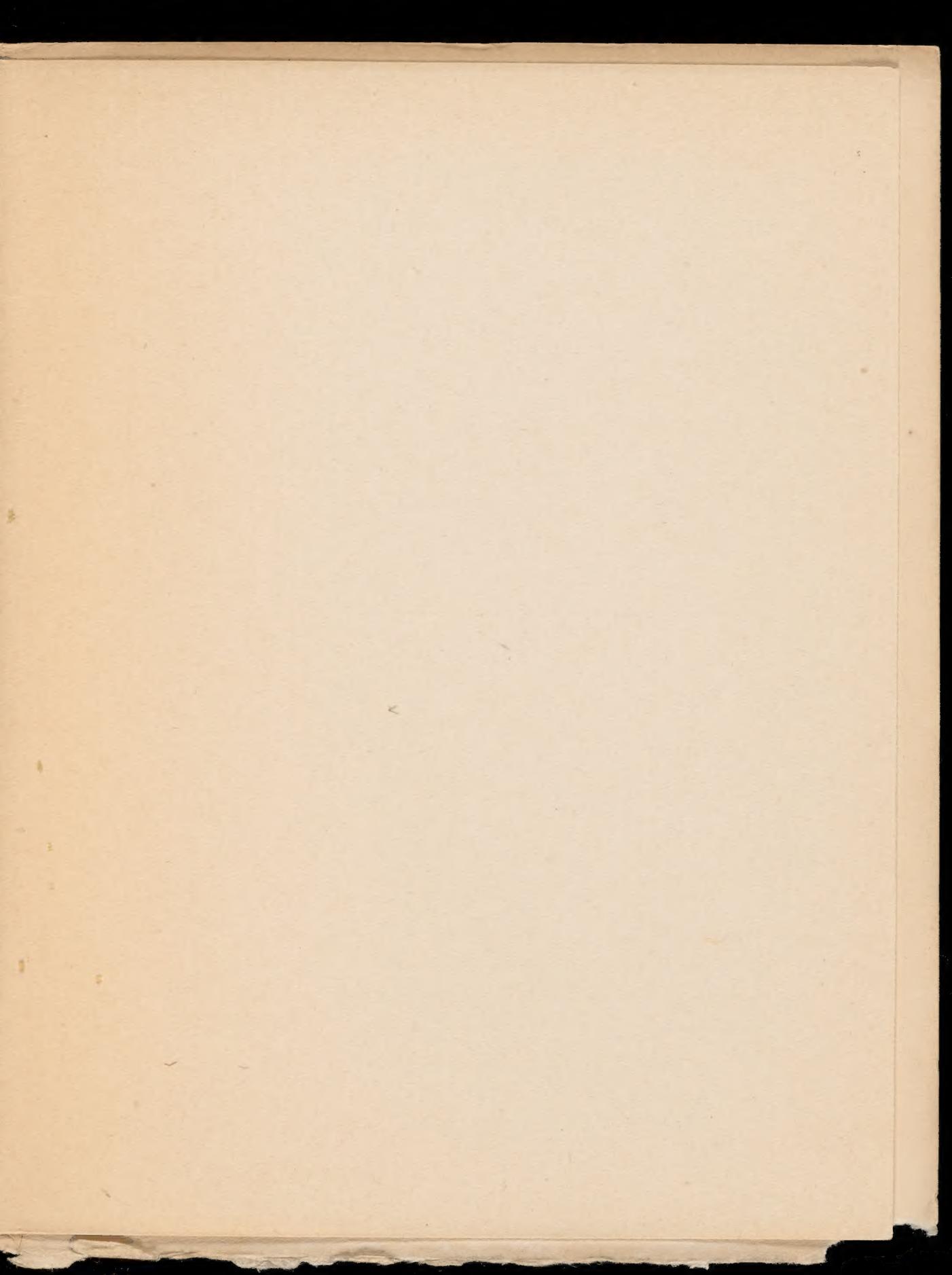
Their designs are always original and made to meet the architectural and artistic conditions of the place in which the decorations are to go.

The selections of all the materials used are invariably made by trained artisans, but always under the supervision of an artist.









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